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BLONDINA WALTZ

Composed
for
Pianoforte



by
Chas
Bohner

Williams' Piano
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BLONDINA.

WALTZ.

INTRODUCTION.

CHAS. BOHNER.

Andante.

mf

cresc.

mf

cresc.

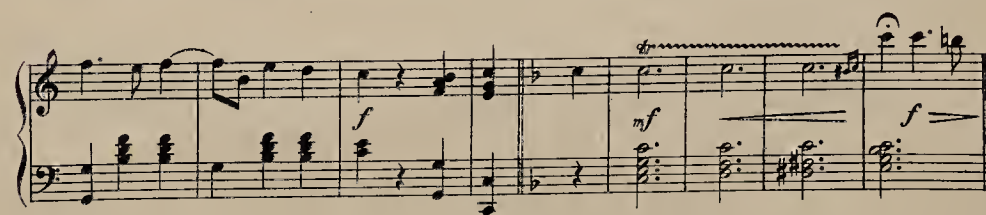
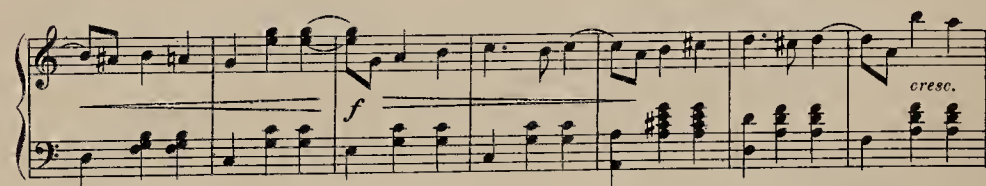
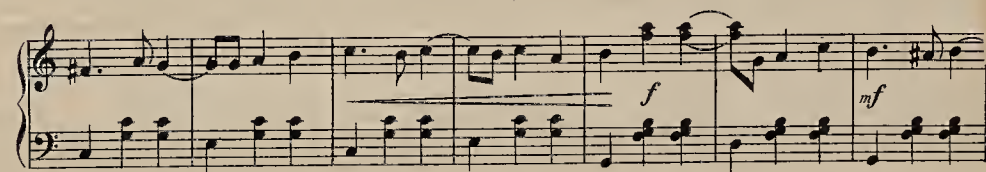
rit. molto

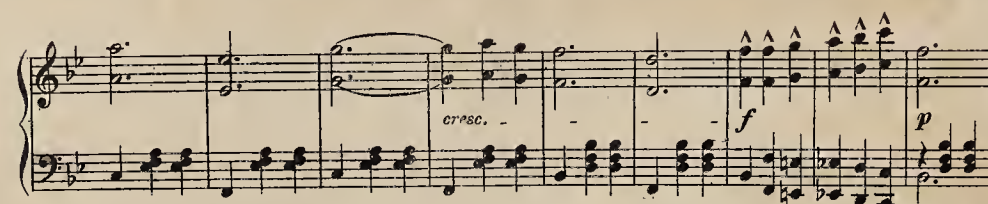
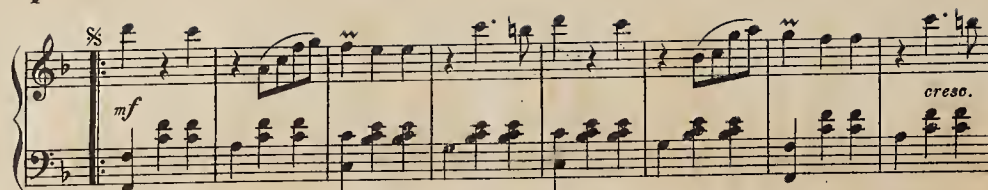
Tempo di Valse.

p dolce

cresc.

p





D. S. al Fine.

Melodies of the Day

A COLLECTION OF

Popular Airs with easy AND pleasing Variations

Composed for the

PIANO

BY

CHARLES GROBE.

- | | | |
|---|---|--------------------------------------|
| 1. DO THEY MISS ME AT HOME | 23. THOU HAST LEARNED TO LOVE ANOTHER | 44. ROCK'D IN THE CRADLE OF THE DEEP |
| 2. ROY'S WIFE | 24. THE LAST LINK IS BROKEN | 45. MAY QUEEN |
| 3. RICCI'S FAV. WALTZ | 25. MY NORMANDY | 46. SILVER LAKE WALTZ |
| 4. JAMIE'S ON THE STORMY SEA | 26. GRAVE OF BONAPARTE | 47. I LOVE THE MERRY SUNSHINE |
| 5. DAWN WALTZ | 27. CHEER BOYS CHEER | 48. ANNIE O' THE BANKS O OCE |
| 6. COME REST IN THIS BOSOM <i>Flower du Tag</i> | 28. IF WITH ALL YOUR HEARTS <i>(Elijah)</i> | 49. JEPHTHA'S DAUGHTER |
| 7. I REMEMBER HOW MY CHILHOOD | 29. I'D OFFER THEE THIS HAND | 50. MARY'S TEARS |
| 8. MOUNTAIN MAID'S INVITATION | 30. JOHN ANDERSON | 51. REST SPIRIT REST |
| 9. ROSE OF ALLENOALE | 31. HIGHLAND MARY | 52. MY HEART'S IN THE HIGHLANDS |
| 10. A LITTLE MORE CIDER TOO | 32. DOWNFALL OF PARIS | 53. CARRIER OOVE |
| 11. OCEAN BURIAL | 33. O COLCE CONCENTO | 54. VIRGINIA REEL |
| 12. GIPSY'S POLKA | 34. VILLIKINS & HIS DINAH | 55. HULL'S VICTORY |
| 13. DUKE OF REICHSTAOT'S WALTZ | 35. COQUETTE POLKA | 56. MONEY MUSK |
| 14. CHILO'S WISH | 36. ARABY'S DAUGHTER | 57. HARMONIOUS BLACKSMITH |
| 15. WHITE COCKADE | 37. MY LOOGING IS ON THE COLO GROUND | 58. CAMPBELL'S ARE COMING |
| 16. ARE WE ALMOST THERE | 38. WILLIE'S ON THE DARK BLUE SEA | 59. COMIN THRO THE RYE |
| 17. BLUE JUNIATA | 39. WILLOW SONG | 60. BONNIE OON |
| 18. GIVE ME A COT | 40. COME SIT THEE OOWN | 61. BUY A BROOM |
| 19. OSSIAN'S SERENADE | 41. MILLER'S MAID | 62. BLUE EY'D MARY |
| 20. MOZART'S FAV. WALTZ | 42. COLLEGE HORNPIPE | 63. IRISH WASHERWOMAN |
| 21. LINEN WALTZ | 43. COME O COME WITH ME | 64. BOUNCING BILLOWS |
| 22. AFFECTION WALTZ | 68. WASHINGTON'S MARCH | 65. GLENMARY WALTZ |
| 66. BOBIN AROUND | 71. DID ROSIN THE BOW | 69. ST. PATRICK'S DAY |
| 67. POP GOES THE WEASEL | | 70. THE DEAREST SPOT OF EARTH &c. |

BOSTON.

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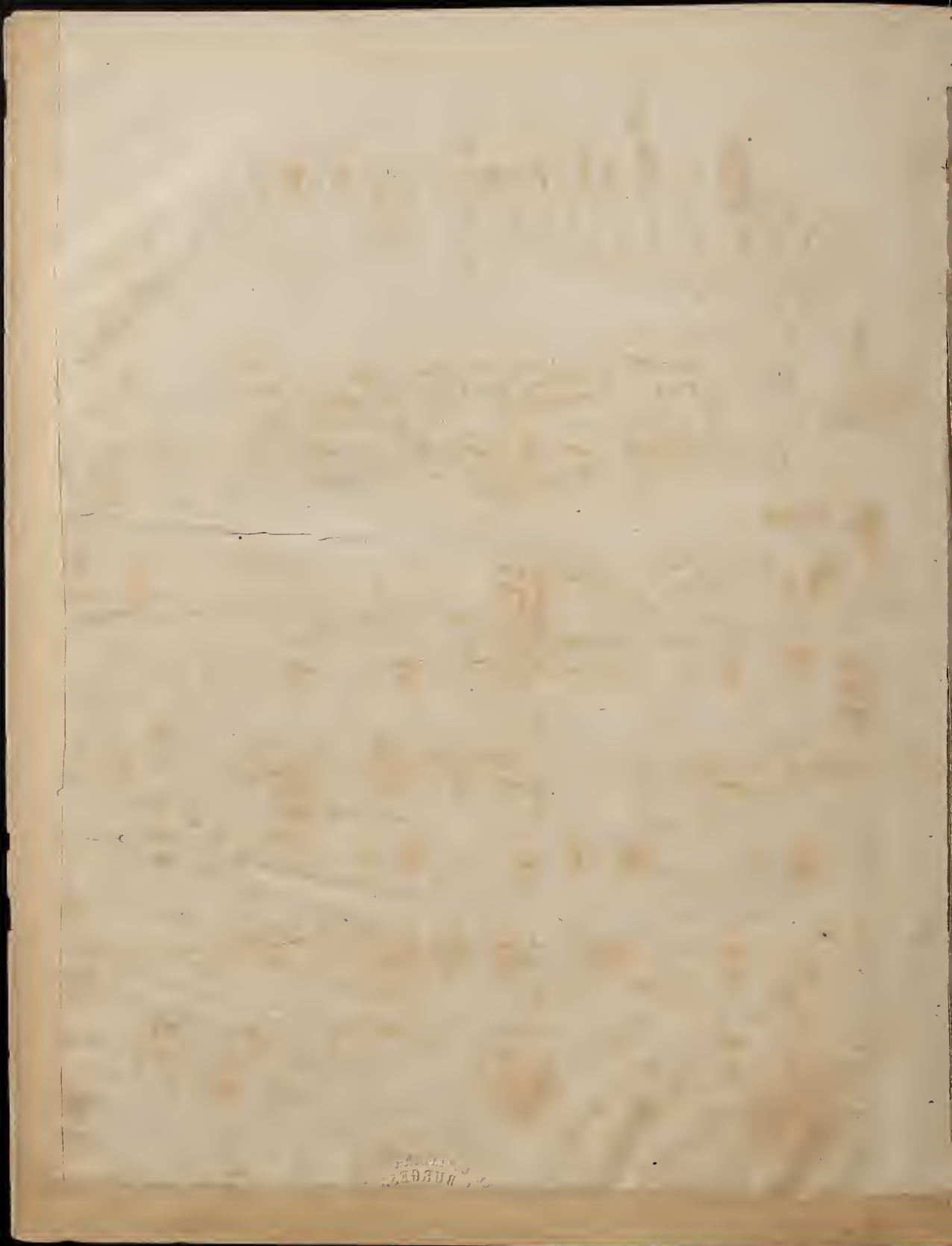
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ST. PATRICK'S DAY.

WITH VARIATIONS.

MELODIES OF THE DAY. 69.

CH. GROBE. Op. 682.

TEMA.

ALLEGRO.

p
Ped.

Cres.
Ped.

p

mf
Ped.

Cres.
Ped.

Entered according to Act of Congress AD. 1856 by Oliver Ditson in the Clerk's Office of the District Court of Mass.

8510

VIVACE. *FAR.* *p* *Ped.*

2 1 x 1 2 3 1 3 1 x 2 1 3 2

mf *Ped.* *Ped.* *Ped.* *pp* *8va*

2 1 x 1 2 3 1 3 2 1 x 8va x

x 1 1 1 1 1 1 1 1

p *Ped.* *Ped.* *Ped.*

x 1 1 x 1 2 3 1 3 1 x 2 1 3

mf *Ped.* *Ped.* *Ped.* *Ped.*

2 1 x 1 2 3 1 3 2 1 x

FINALE.

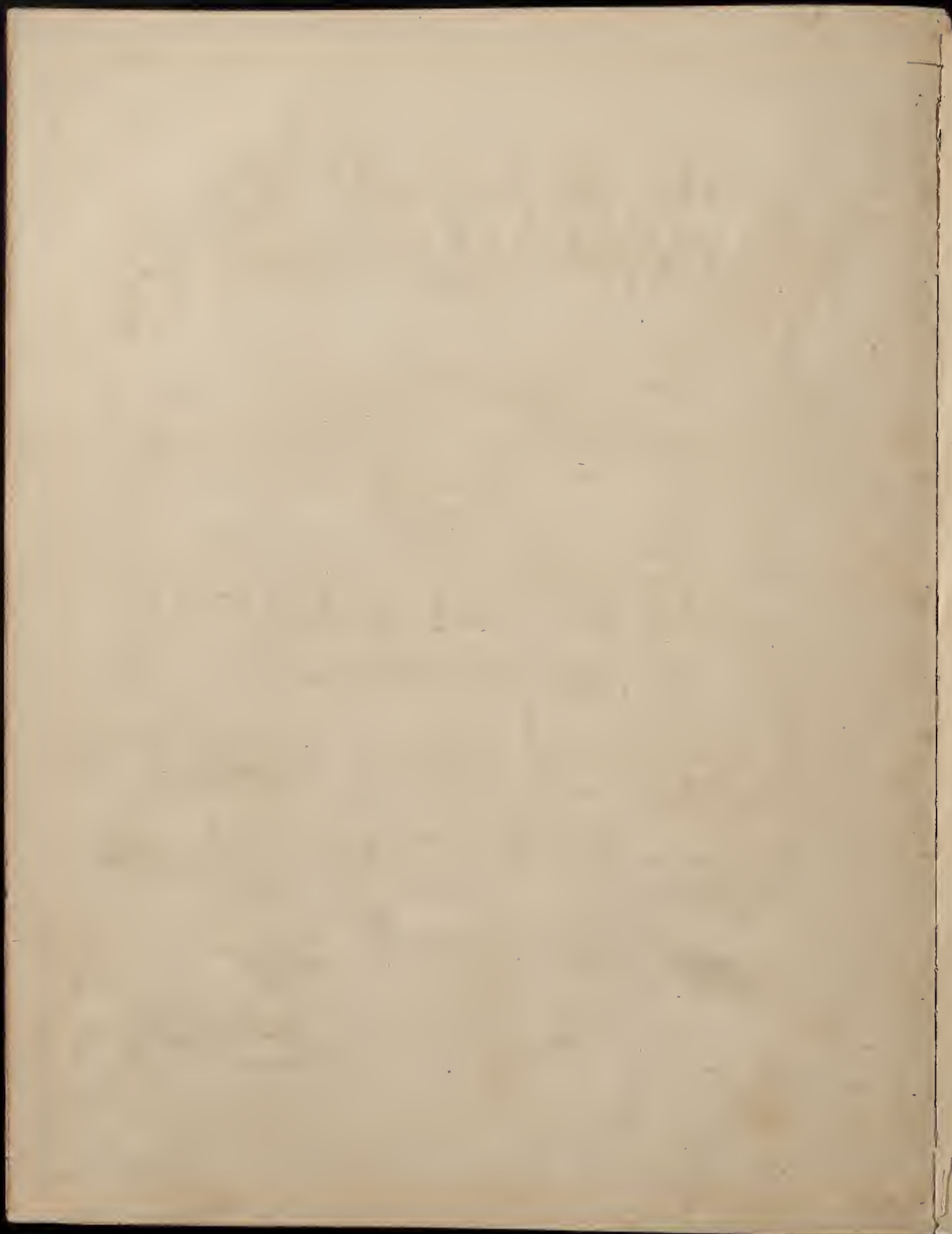
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ALLEGRO MODERATO

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRO MODERATO'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Pedal point is indicated by 'Ped.'.
- System 2:** The right hand continues with triplet patterns. The left hand maintains the accompaniment. Pedal point is indicated by 'Ped.'.
- System 3:** The right hand has a triplet of eighth notes. The left hand continues the accompaniment. Pedal point is indicated by 'Ped.'.
- System 4:** The right hand has a triplet of eighth notes. The left hand continues the accompaniment. Pedal point is indicated by 'Ped.'.
- System 5:** The right hand has a triplet of eighth notes. The left hand continues the accompaniment. Pedal point is indicated by 'Ped.'.

Additional markings include 'Cres' (Crescendo) and 'mf' (mezzo-forte) in the right hand. The final system ends with a flourish marked 'f' (forte) and 'Ped.'.



—H.M.S.—

“PINAFORE”



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—BY—

Arthur Sullivan,

Presented with Compliments of

—HAZEN+MORSE,+TORONTO,—

PER



I'm Called Little Buttercup.

SONG.

By ARTHUR SULLIVAN.

I'm called little But-ter-cup, Dear lit-tle But-ter-cup, Tho' I could nev-er tell why,
But still I'm call'd Butter-cup, Poor lit-tle But-ter-cup, Sweet lit-tle But-ter-cup,
1. I've snuff and to-bac-cy, And ex-cel-lent jac-ky; I've scis-sors and
watches, and knives; I've ribbons and lac-es to set off the fac-es Of

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I'M CALLED LITTLE BUTTERCUP.

pret-ty young sweethearts and wives. I've trea-cle and taf-fee, I've

tea and I've cof-fee, soft tom-my and suc-cu-lent chops. I've


chickens and conies, And pret-ty po-lo-nies, And ex-cel-lent peppermint drops. . .

a tempo. . . Then buy of your But-ter-cup, Dear lit-tle Buttercup, Sailors should never be shy—


So buy of your Buttercup, Poor lit-tle Buttercup, Come, of your Buttercup buy, . . .

colla voce
con fine


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